

**COURSE OUTLINE; FBRS 260/3, sec. a
WINTER TERM, 1998**

Prof. Kathryn Lipke

The following REVISED course outline is to be used as a guide, additions and changes may occur as the term progresses.

Dec. 2 make up class, open studio, studio clean up
10:00 - slide presentation by Claire Van Vliet of the Janus Press
3:00 - visit to McGill Universities rare book department to see Janus Press books as well as other books in their collection

Jan. 6 critique of second project
slides - images to be used as "starting point" for samples,
assignment - *marks and traces on cloth*

Jan. 13 classes cancelled due to ice storm

Jan. 20 con't critique of second project
samples due, *marks and traces on cloth*
review of printing on cloth; pattern and registration, printing with dyes,

Jan. 27 con't critique and discussion of samples, *marks and traces on cloth*
work session - bring cotton for dyeing
printing on cloth, registration, printing with dyes and discharge printing
assignment - 3 meters of cloth
readings from *New Feminist Art Criticism*, edited by Katy Deepwell; and *Mixed Blessings* by Lucy R. Lippard; available in reading room

Feb. 3 critique and discussion of 3 meter piece of cloth
come to class prepared for a work session and to discuss readings
slides - printed and dyed cloth and contemporary work
assignment - *Textiles as Social Commentary or as Self Referential*

Feb. 10 Jennifer Salahub will present a slide lecture promptly at 9:00.
Banners, Women and Identity,
after her presentation it is an open studio work session
a chance to review technical information and/or discuss projects with your classmates

Feb. 17 Barbara Sweeney will show slides of her work as well as bring examples. She will also discuss some of the "how to" of exhibiting your work and getting it out there.
following her presentation - open studio

Since the various products used in the studio can pose a health hazard or are toxic, students are required to purchase and use health safety equipment. Eating, drinking and smoking are forbidden in the studios.

WEEKLY REQUIREMENTS;

Attendance in class is compulsory and will be verified each week at the beginning of each class. Repeated absences may affect final grade. It is expected that students work approximately six hours in the studio, outside of class time, each week.

COURSE OBJECTIVES;

At the end of the course, the student is expected to be able to:

- Name the categories of textiles and their characteristics.
- Identify the various types of dyes and know how to use them properly.
- Apply laboratory work rules.
- Use the printing and dyeing workshop equipment properly.
- Identify and use different techniques specific to surface design treatment.
- Develop the ability to discuss technical issues.
- Evaluate the possibilities and limitations of the medium.
- Discuss current artistic theory and criticism as those issues relate to the textile medium.
- Conceive and execute personal artistic projects or class assignments that successfully integrate concept, materials and technical expertise.

EVALUATION;

In determining the grade, consideration will be given to imagination, technical expertise and the successful integration of concept and materials.

75% of your grade will be based on the art work produced plus an artist statement.

25% of your grade will be based on your technical, theoretical and/or historical textile research, class participation, gallery visits and reviews and your journal.

Late work will be penalized by lowering the grade one letter point each week it is late - example if your work warrants an B on the day it is due, if presented the following class period you will automatically be given a C, etc.

Course work or projects done in another class will not be accepted for credit without full knowledge and agreement between instructors and the student involved!